

CD 2008--75



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

Thursday, October 9, 2008
7:30 pm. MacMillan Theatre

An abstract graphic design featuring a large, dark silhouette of a person's head and shoulders, possibly a conductor, set against a white background. The silhouette is surrounded by numerous black ink splatters and blotches of varying sizes, creating a dynamic and artistic effect.

08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

25 -- 80085

Program

Suite Provençale 8

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(b. 1956)

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Allan Bell
(b. 1953)

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Philip Sparke
(b. 1951)

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(1891-1953)

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(b. 1937)

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Malcolm Arnold
(1921-2006)

UNIVERSITY OF TORONTO WIND SYMPHONY
Jeffrey Reynolds, conductor

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Program Notes

Suite Provençale

JAN VAN DER ROOST

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, music history and music education at the Lemmensinstituut in Leuven, Belgium, and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. At present, he teaches at the Lemmensinstituut, and is a guest professor at the Shobi Institute of Music in Tokyo and at the Nagoya University of Art. A versatile composer and arranger, van der Roost's works include music written for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries. Van der Roost's 4-movement *Suite Provençale* is based on authentic folk tunes from the beautiful southern "Provence" in France. Each movement has its own character: the bourree-like "Un Ange a fa la crido" (An angel brought the creed / credo), an old love song "Adam e sa Compagnou" (Adam and his companion), "Lou Fustié" (the carpenter) is a fast dance and finally the farandole-style dance "Lis Escoubou" (a whistle tune).

Come, Sweet Death

J.S. BACH, arr. ALFRED REED

Come, Sweet Death ("Komm', Susser Tod) is one of a group of 69 "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. For all its simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and entrance into eternal glory. In the present realization for winds from the original figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for specific choices of voicings and instrumental colors, very little has been added to one of the most lyrically expressive of all Bach's many creations. Born in Manhattan, **Alfred Reed** (1921-2005)

grew up with music as a regular part of his life, and was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. After early musical training on the trumpet as well as studies and theory and harmony, Reed enlisted in the Air Force during World War II, and was assigned to the 529th Air Force Band. During his three and a half years with this organization he became deeply interested in the Concert Band and its music, producing nearly 100 compositions and arrangements for the band before leaving the Service. In the subsequent years of his life Reed became one of the most prolific and frequently performed composers in North America in addition to becoming an important figure in conducting, music education, and the business of music publishing.

From Chaos to the Birth of a Dancing Star

ALLAN BELL

From Chaos to the Birth of a Dancing Star was created in response to a week spent by the composer working with a group of high school students on the concepts involved in 'creativity in music'. The result of this activity was a composition called "From Chaos to Tranquility", the title of which reminded the composer of an epigram from the philosopher Friedrich Nietzsche. In describing the creative process, he wrote that it is only through chaos that there can be the birth of a dancing star. This work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motive and its development as a melody with variations in orchestration, to its serene conclusion. **Allan Bell** was born in Calgary in 1952. He received a Master of Music degree from the University of Alberta where he studied with Violet Archer, Malcolm Forsyth, and Manus Sasonkin. He has created works for solo instruments, voice, choir, orchestra, band and electronic media, as well as providing scores for film and television. Bell has commissioned by a wide variety of Canadian groups, and his works have been performed by the Calgary Philharmonic Orchestra, the Canadian Chamber Orchestra, the Anore String Quartet, and many other professional and amateur organizations.

Celebration

PHILIP SPARKE

Philip Sparke was born in London in 1951. He studied composition, trumpet, and piano at the Royal College of Music, where he earned an Associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. Interest in his first published works led to his receiving several commissions, and his international reputation has grown not only as a composer but also as a conductor and adjudicator. *Celebration* was commissioned by the Tokyo Kosei Wind Orchestra and was premiered by them on June 11, 1992. The composer has commented: "The work celebrates two things, firstly the incredible virtuosity of the Tokyo Kosei Wind Orchestra and secondly, and more generally, optimism of the human spirit; and perhaps, more specifically, what is to me the most important aspect of any band music - the glorious results that can be achieved when musicians play together towards a common goal, a whole that is greater than the sum of its parts."

March, Opus 99

SERGEI PROKOFIEV

Born in 1891 in Sontzovka, Russia, **Sergei Prokofiev** exhibited exceptional musical talent as a child. Tutored at the piano by his mother, he wrote a number of piano pieces, including six marches, when he was five. He entered the St. Petersburg Conservatory at the age of 13, where he was taught by Rimsky-Korsakov, Liadov, and Tcherepnin. Following his graduation in 1913 his travels took him to the United States, but he eventually made his way to Paris where he found the political and cultural climate to be more sympathetic to his compositions. He retained his Russian citizenship and returned there in 1936, where he lived until his death in Moscow on March 5, 1953. The catalog of Prokofiev's works includes symphonies, band works, concertos, piano sonatas, and chamber music compositions. His better known works include the opera *The Love of Three Oranges*, the ballet *Romeo and Juliet*, the symphonic *Lieutenant Kije Suite* and *Peter and the Wolf*, and the film

music to Alexander Nevsky. Unlike his other band marches, Prokofiev wrote his March Opus 99 for concert presentation. This concert march was written in 1943, when he was a dominant force in Soviet music, having rehabilitated himself from being branded "an enemy of the people" as a result of Stalin's characterization of Prokofiev's music as being "degenerate". Opening with a strong allegro pulse that carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter and their themes intertwine to the rousing finale. Perhaps his most remarkable march for military band, Prokofiev later incorporated his Opus 99 into his score for the opera *The Story of a Real Man* (1947-8).

Gallimaufry

GUY WOOLFENDEN

The term "gallimaufry" originated in the mid 16th century from the archaic French "galimafrée", or "unappetizing dish". The term was used in some of Shakespeare's plays, and refers to a medley, or any confused jumble of things, and is also the name of a dish made from scraps of diced or minced meat. *Gallimaufry for Concert Band* was inspired by Shakespeare's Henry IV plays and is derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre, London in June 1982. This work consists of six movements which move continuously from one section to the next, each of which contains closely related thematic material. **Guy Woolfenden** was born in Ipswich, England, and studied music at Christ's College in Cambridge and at the Guildhall School of Music and Drama. Following his education he joined the Royal Shakespeare Company in Stratford-upon-Avon in 1961, and was head of Music from 1963-98. He was also the Artistic Director of the Cambridge Festival from 1986-91. Woolfenden's career has included conducting concerts with many of the major British symphony and chamber orchestras, as well as productions with the Scottish Opera. With the enormous success of his wind music, Woolfenden is in demand as a conductor, coach and adjudicator all over the world.

Prelude, Siciliano and Rondo MALCOLM ARNOLD

Malcolm Arnold (1921-2006) held a significant and somewhat unique position in contemporary British music with his highly spirited writing and optimistic outlook. Born in the musically rich town of Northampton, England, Arnold studied at the Royal College of Music, where he later returned as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, music for several films, and he received an Oscar for his music for the 1958 film, *Bridge on the River Kwai*. In addition to his prolific composing he has also performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and from 1948 he devoted his talents almost exclusively to conducting. Originally composed for the standard

British all-brass band and entitled *Little Suite for Brass*, Op. 80, this 1979 arrangement of *Prelude, Siciliano and Rondo* by the late John P. Paynter brings its beautiful character and melodies to the wind ensemble. All three movements are written in short, clear five-part song forms, reflecting Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes, slowly resolving into a quiet cantabile ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance while solo instruments carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and again in alternation with contrasting themes.

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Biography



JEFFREY REYNOLDS is Assistant Co-ordinator of the Performance Division at the Faculty of Music, and teaches trumpet, conducting, chamber music, jazz history, and music education, as well

as conducting the Wind Symphony. He holds a Ph.D. in the philosophy of music education and a M.M. in trumpet performance. Jeff has performed and recorded as a trumpeter with the Calgary Philharmonic, Edmonton Symphony,

Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College and McMaster University. He has conducted the Oregon Symphonic Band, the Toronto Wind Orchestra, the Northdale Concert Band and the Southampton WINDS as well as honor bands in Toronto, Dunham and York Region. He contributes articles regularly to several journals, frequently conducts workshops in Ontario schools, and is in demand as an adjudicator at music festivals across the country.

UPCOMING U OF T WIND SYMPHONY CONCERT

Jeffrey Reynolds, conductor
Folk music from around the world will be showcased in works
by Bestibaev, Holst, Grainger, and Morley Calvert

Saturday, November 29, 2008
7:30 pm. MacMillan Theatre

U of T Wind Symphony

PICCOLO

Lisa Brush*
Mor Shargall

FLUTE

So Jung Ahn
Kerry Chan
Hyeyon Chung
Stephanie Dunlop
Tristan Durie
Julia Han
Yi Lin Huang
Jennifer Lee
Narae Lee
Jamie Leung
Michelle Oliphant

OBOE

Chris Stevens
Emily Willmon

CLARINET

Kishan Chouhan
Caitlin De Rosenroll
Emily McMinn
Emily Neri
Alexandra Norona
Amy Parker (Bass)
Geoffrey Pearson
Jeffery Pugh
Ernesto Rapoport
Michael Sham
Brian Triska

BASSOON

Amanda Carleton

SAXOPHONE

Michael Braschel
Chris Britton
Ryan Comerford
Erin Fauteux
Wing Yee Hwa
Tara Litvack
Kaylee Ranney
Michael Romaniak
Kelvin Tang*

HORN

Sarah Cringan
Rebecca Giacomazzo
Daniel Lock
Willu Wu

TRUMPET

Michael Barth
Mary Chang
John Kim
Marcel Sekine
Jacob Shoihet
Jacob Stief

TROMBONE

Azziz Ahmed
Alburz Sorkhabi
Lydia Vamvouras

EUPHONIUM

Karen Hutchings
Kathryn Needs
Denise Simpson
Jeremy Smith

TUBA

James Brock
Charles Henderson
Stephen Vettese

STRING BASS

Jonathan Deshman

HARP

Hilary Manning

PERCUSSION

Bruce Chi
Jennifer Collins
Justin Han
J. Rafael Poncione
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